2: Murra E-4 (no date) 1943 SD6 Cayapa SD6



**Death.**—Death is not considered to be a natural phenomenon but is attributed to the presence of malevolent spirits in the body. A dead man's soul hovers around his house, which is usually abandoned, though it may be dismantled and sold. The corpse is buried in a coffin in a Catholic-style cemetery near the church. The dead man's possessions are usually given away, but it is not known who inherits his fields and clearings.

### ESTHETIC AND RECREATIONAL ACTIVITIES

**Art.**—The great range of designs used by the *Cayapa* in their face and body painting has already been mentioned. There is a similar variety in the geometric figures used to ornament their canoes. There are no design names, nor is there any apparent significance in their variation. Animals are sometimes painted on canoes destined for the market, but only geometric designs satisfy the native consumer.

Textile decoration, particularly on women's skirts, differs from canoe and body painting in its emphasis on realistic motifs. Men, mammals, reptiles, birds, fishes, and parts thereof are frequently woven into the cloth. Interestingly enough, in both design and execution this ornamentation resembles very closely the decoration used by Highland Indians on their belts (fajas).

Calabash dishes frequently have an incised design below the rim.

Canoe paddles and wooden seats are sometimes ornamented with carved images, and children usually play with carved wooden dolls.

**Music and dancing.**—Holidays, weddings, and other feasts are accompanied by much dancing and drinking. As elsewhere along the coast, the European marimba is widely used, as are panpipes, flutes, drums, and rattles. In recent years the Highland San Juan dance has been gaining in popularity. Also of immediate Highland provenience may be the small European wooden harp with palm-fiber strings.

**Toys.**—Children's activities are usually imitative of adult pursuits. Complete sets of diminutive artifacts are made for the children. Blowguns are given the boys. Only dolls and tops seem to be specifically children's toys.

**Alcoholic beverages.**—There is no evidence of the use of narcotics. Guarapo, the fermented juice of sugarcane, and rum, its distilled by-product, are both made and liberally drunk by the people at appropriate occasions.

### RELIGION

Native *Cayapa* religion has blended with many Roman Catholic practices. Baptism, marriage, and political office must be confirmed by the priest. Masses are told for the souls of the dead, and Easter and Christmas are celebrated whenever the priest happens to visit the community.

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6



slaves of this western coast, especially of Colombia. These negroes live adjacent to and mingle very much with the Cayapa, and have exerted a strong influence on some features of their culture, especially their music. 177 [533]

## HISTORY

According to Cayapa tradition, the original home of the people was in the mountains near Ibarra. At a time probably very near that of the advent of the first Spaniards, the Cayapa as a body moved to what is now known as Pueblo Viejo de Cayapas, in the mountains drained by the upper course of the Rio Santiago. Various reasons are given for this migration, some affirming that it was because of their fear of the invaders (and, as one informant said, especially the fear of their horses), while others say that it was due to the general alteration in their mode of life as a result of the conquest. Still others claim that the migration occurred some time prior to the conquest, and that it was due to their love of peace and their distaste for the hostilities forced on them by the invading Quichua, or Incas as they are so often called, who, only a comparatively short time prior to the arrival of the Spanish explorers, had invaded Ecuador and subjugated its various peoples in the interior, even as far north as what is now the northern boundary of the republic. One informant related a traditionary tale to the effect that the Cayapa migrated by the advice and under the leadership of a certain shaman who, dissatisfied with conditions as they were at Ibarra, called through his magic a jaguar which he entrusted with the duty of finding a more suitable abode. After 173

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## MARRIAGE

When a young man or a young woman desires to marry a certain person, all work other than that absolutely necessary, and all social relations with other individuals, are at an end. Such a person sits throughout the day without speaking to anyone, and no matter how much he or she may be addressed or made fun of, etiquette does not permit such a person to respond or even to laugh. 584

It sometimes happens that a young man is desirous of marrying a woman who cares nothing for him. In such a case, if his ordinary endeavors to gain her interest and attention fail, he resorts to the use of certain sweet-scented herbs, the woods of certain trees, and various other objects, which are supposed to have magic power to attract and to give him good luck in such matters. He wears such charms about his person, especially attached to his necklaces. [832]

A young man in love bides his time until the other members of his family have retired for the night, when he takes his canoe and paddles to a point near the house of the young woman he wishes to marry. On nearing her home he sings softly certain magic love-songs and then cautiously approaches the house. He then, according to some informants, attracts her attention by one means or another and endeavors to persuade her to leave the house with him for a time. According to others, he cautiously enters the house and passes a part of the night with her under her own mosquito canopy. In either case they part toward morning, so that the lover is able to return to his own home without the 583 584 [533]

3: Barrett E-5 (1908-1909)1925
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585 In the particular ceremony witnessed on the occasion
535 referred to, at about four o'clock in the morning, four couples danced the "San Juan." The men and the women formed two lines, at the head of which respectively were the groom and the bride; next came the godfather of the groom and the godmother of the bride, while the other couples were those who chanced to be selected for the dance. The music for this is very
585 different from that for the ordinary dance. The ma-
533 rimba was not used at all, and the players of the drums
534 and rattles did not station themselves at the end of the hall near the marimba, but each took his instrument and marched in time to the music up and down and across
585 the hall (pl. CXXVIII). As the musicians and others
535 thus proceeded about the hall, each man exchanged
[431] instruments, or hats or other articles of apparel, with whomsoever he met, the latter having no option in this exchange, his duty and privilege being to grasp the instrument or article of apparel from the man whom he next met. Notwithstanding this riot of fun and jollity among the musicians, they played in unison, and the dancers were able to keep their time and step perfectly.

The dance itself proceeded as follows: The two lines, one of men and one of women, danced up to each other and passed to the opposite side of the hall in such manner that each man passed between two women, and vice versa. Having arrived at the wall, they faced about, passed back again, and crossed until this had been done three times and the two lines were left facing each other and in their original positions, one near each side of the room. Next each one of the eight

spirit is said to reside in each piece. Black stone axes are especially potent, as are pieces of crystal that have been purchased in town. Tobacco is part of every curing; the smoke wafts the illness away from the body. A considerable amount of alcohol is used as well. The witch takes a mouthful of /iškala/, 'rum,' and sprays it out of his mouth with a loud "whoosh" at the patient's back; a considerable amount of rum fails to compress as spray, and the witch finishes the curing in an advanced state of inebriation! In general, the manner of effecting a cure is as described by Barrett (Barrett 1925:344-352). However, I participated in one that differed considerably. I was told one day that a curing session was in progress at a point not too distant from my house. When I arrived, the cure had apparently been going on for some time. A middle-aged man lay on a reed mat that had been placed on the ground. Alejandro of Encanto sat off to one side leaning back against two parallel sticks that had been thrust into the ground to serve as a backrest. From time to time he alternately whistled short stretches of staccato sounds, that had a decided "blues" quality,

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and chanted a curious mixture of Spanish and what may have been unintelligible magical Quechua words. The Spanish element predominated, but not as connected discourse. The manner of chanting made comprehension extremely difficult for me, but the sequence may be described as stretches of humming, interspersed with unintelligibility, peaked by the words "moreno . . . indio bravo . . . enfermidad . . . brujo . . . ," that is, "Negro . . . wild Indian . ... sickness . . . witch . . . ." From time to time there were straight Spanish incantations: "This man is sick, I know, I know, cure, cure, Negro." The Negro is included in the list of powerful words because it is felt that Negroes often practice black magic against the Indian; similarly, the Indio Bravos were a powerful people whose very stone and pottery artifacts retain their ancient power. The witch is included for obvious reasons, and Spanish is used probably because it connotes power. A man who controls Spanish controls the outside forces to a degree impossible for a monolingual Cayapa.

On occasion, Alejandro would take a mouthful of rum and blow it out in the direction of the patient.

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